

Niki Zohdi

De rerum naturis
2022

for solo percussion

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De rerum naturis
(2022)

for
solo percussion
2 tom-toms (10"/18")
side drum
cowbell
woodblock
20" kick bass drum (hard mallet)
glockenspiel

Duration: c. 8'30"

De rerum naturis holds two separate meanings. *De rerum naturis*, or 'on the nature of things', alludes to an encyclopaedia of the same name written by Rabanus Maurus (c. 780 - 856) between 842 and 847. Maurus was also a writer of hymns, many of which were set to plainsong chants. This piece quotes the Gregorian chant of one of Maurus's hymns in its entirety. The role of using Gregorian chant as a foundation for this piece relates to my interest in combining and informing my compositional style with different styles and techniques common in early music.

Second, a possible subtitle, '[singularity]', holds a double meaning. The plainchant I refer to above is quoted using a singular pitch at the end of each subsection and these 'singular' pitch quotations reference the idea of singularity. The varying lengths of the subsections control how frequent and infrequent the singular quotations occur. The other meaning of 'singularity' refers to how the rhythmic material unfolds. The piece begins with quiet, singular hits of the woodblock and the succeeding material emerges out of these singular hits or points. The material returns back to the singular hits (this time, in one of the tom-toms) at the end of the piece, showing the material disappearing back into a singular point. Or matter emerging from then dissipating back into a point of singularity.

Instruments are to be positioned according to practicality

All grace notes are to be played before the beat

All grace notes & tremolandi are to be played as fast as possible

Accents are relative according to dynamic

All other relevant directions are noted on the score

De rerum naturis

Niki Zohdi

♩ = 52

Glockenspiel

xylo. mallet

mp

Woodblock
Cowbell
Sidedrum
2 Tom-toms

Fingers

pp

Bass Drum
(foot pedal)

5

Glock.

Fingers

pp

wb.
cb.
sd.
2 t-t.

mp

p

pp

ppp

soft vibe. mallet

accel. → ♩ = 60

11

Glock.

soft vibe. mallet

pp

wb.
cb.
sd.
2 t-t.

pp

mp

15

wb.
cb.
sd.
2 t-t.

rit. $\text{♩} = 52$

Fingers 5

pp

19

Glock.

wb.
cb.
sd.
2 t-t.

Fingers

pp

5

5:4

5:3

soft vibs. mallet

ppp

24

Glock.

wb.
cb.
sd.
2 t-t.

soft vibs. mallet

p

3

3

snare sticks, butt

xylo. mallet

5

5

5:6

5:6

5:6

5:6

mf

30

Glock.

wb.
cb.
sd.
2 t-t.

xylo. mallet

p

5:4

3

3

5:3

10:7

10:7

mf

$\text{♩} = 60$

33 **accel.** → ♩ = 136

Glock.

mp

wb. cb. sd. 2 t-t.

10:7 10:7 5 f

37

wb. cb. sd. 2 t-t.

5

triangle beater

scrape cowbell in circular motion gradually slowing down in movement

xylo. mallet

p

40

Glock.

xylo. mallet

mp

wb. cb. sd. 2 t-t.

f 5:8 mf f mp 7:5

45

Glock.

Fingers

pp

wb. cb. sd. 2 t-t.

f p 8:5 f 5 5 7:4 mf mp p

snare sticks

50

Glock. *p* **Fingers**

wb. cb. sd. 2 t-t. *p* **Fingers** **xylo. mallet**

57

Glock. *p* **soft vibs. mallet**

wb. cb. sd. 2 t-t. *f* **soft vibs. mallet**

60

Glock. *p* **xylo. mallet**

wb. cb. sd. 2 t-t. *p* **xylo. mallet**

63

Glock. *p* **xylo. mallet**

wb. cb. sd. 2 t-t. *p* **snare sticks** *f* **soft vibs. mallet**

♩ = 57 rit. _____ → ♩ = 48

65

Glock. xylo. mallet

wb. cb. sd. 2 t-t. xylo. mallet

p *f* *p* *f* *p* *f* *p*

71

wb. cb. sd. 2 t-t.

f

73

Glock. xylo. mallet ♩ = 90

wb. cb. sd. 2 t-t.

B. D.

mp *fff*

76

wb. cb. sd. 2 t-t.

B. D.

80

Glock. *soft vib. mallet*
ppp

wb. cb. sd. 2 t-t. *soft vib. mallet*
ppp *mf*

B. D. *p*

84

Glock. *p* *p*

wb. cb. sd. 2 t-t. *mf* *p* *p* *mf* *p*

B. D. *f*

87

Glock. *fingers* *ppp* *ppp*

wb. cb. sd. 2 t-t. *fingers* *xylo. mallet*
ppp *f* *mp* *f* *mp* *f* *mp*

B. D. *f*

93

fingers

Glock.

wb. cb. sd. 2 t-t.

B. D.

f *ppp* *mp* *ppp*

3 8:7 3 5:3 3 6:7 3 5:3 3 7:6 3

♩ = 120

xylo. mallet

soft vibs. mallet

98

wb. cb. sd. 2 t-t.

fff *mp* *fff*

5:3 5:3

102

soft vibs. mallet

xylo. mallet

Glock.

wb. cb. sd. 2 t-t.

B. D.

ppp *p* *mf* *pp* *f* *fff* *p* *fff* *mp*

5:3 5:4 3 7:4 7:5 3

107

Glock.

wb.
cb.
sd.
2 t-t.

B. D.

Musical score for measures 107-110. The Glockenspiel part (top staff) starts with a rest and a single note in measure 107, marked *p*. The snare drum part (middle staff) features complex rhythmic patterns with triplets and quintuplets, marked with dynamics *mf*, *p*, *f*, *pp*, *f*, *mf*, and *mp*. A box labeled "snare sticks" is placed above the snare drum staff in measure 109. The bass drum part (bottom staff) has a simple rhythmic accompaniment with dynamics *mf* and *f*. The time signature changes from 13/32 to 7/32, then 2/8, and finally 9/32.

110

wb.
cb.
sd.
2 t-t.

B. D.

Musical score for measures 110-111. The snare drum part (top staff) continues with complex rhythmic patterns, marked with dynamics *f*, *mp*, *f*, *mp*, *f*, and *mp*. The bass drum part (bottom staff) has a simple rhythmic accompaniment with dynamics *mp*. The time signature changes from 9/32 to 2/4 and then 2/8.

112

wb.
cb.
sd.
2 t-t.

B. D.

Musical score for measures 112-114. The snare drum part (top staff) continues with complex rhythmic patterns, marked with dynamics *mf*, *mp*, *f*, *mf*, and *mp*. The bass drum part (bottom staff) has a simple rhythmic accompaniment with dynamics *f* and *mp*. The time signature changes from 2/8 to 3/4.

115

Glock. xylo. mallet

wb. cb. sd. 2 t-t. *f*

B. D. *f*

mf *mf*

118

Glock. xylo. mallet

wb. cb. sd. 2 t-t. *mp* *f*

B. D. *mf*

mp *f* *f* *mp*

♩ = 90 rit. → ♩ = 75

123

wb. cb. sd. 2 t-t. *f* *mp*

triangle beater same as b.38

126

Glock. xylo. mallet *mp* *p*

wb. cb. sd. 2 t-t. xylo. mallet *p*

131 $\text{♩} = 52$

Glock. soft vibs.
mallet

wb. cb. sd. 2 t-t.

pp *p*

137

Glock. *p*

wb. cb. sd. 2 t-t.

mf *pp*

142

Glock. *pp*

wb. cb. sd. 2 t-t.

pp

146 *rit.* $\text{♩} = 90$

Glock.

wb. cb. sd. 2 t-t.

mf *pp*

